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YOUTH
YOUTH
YOUTH

LOCAL SMASH

KINETIC
IDEALS

YOUNG LIONS

BOYS BRIGADE

#20

THE NEW MERSEYBEAT

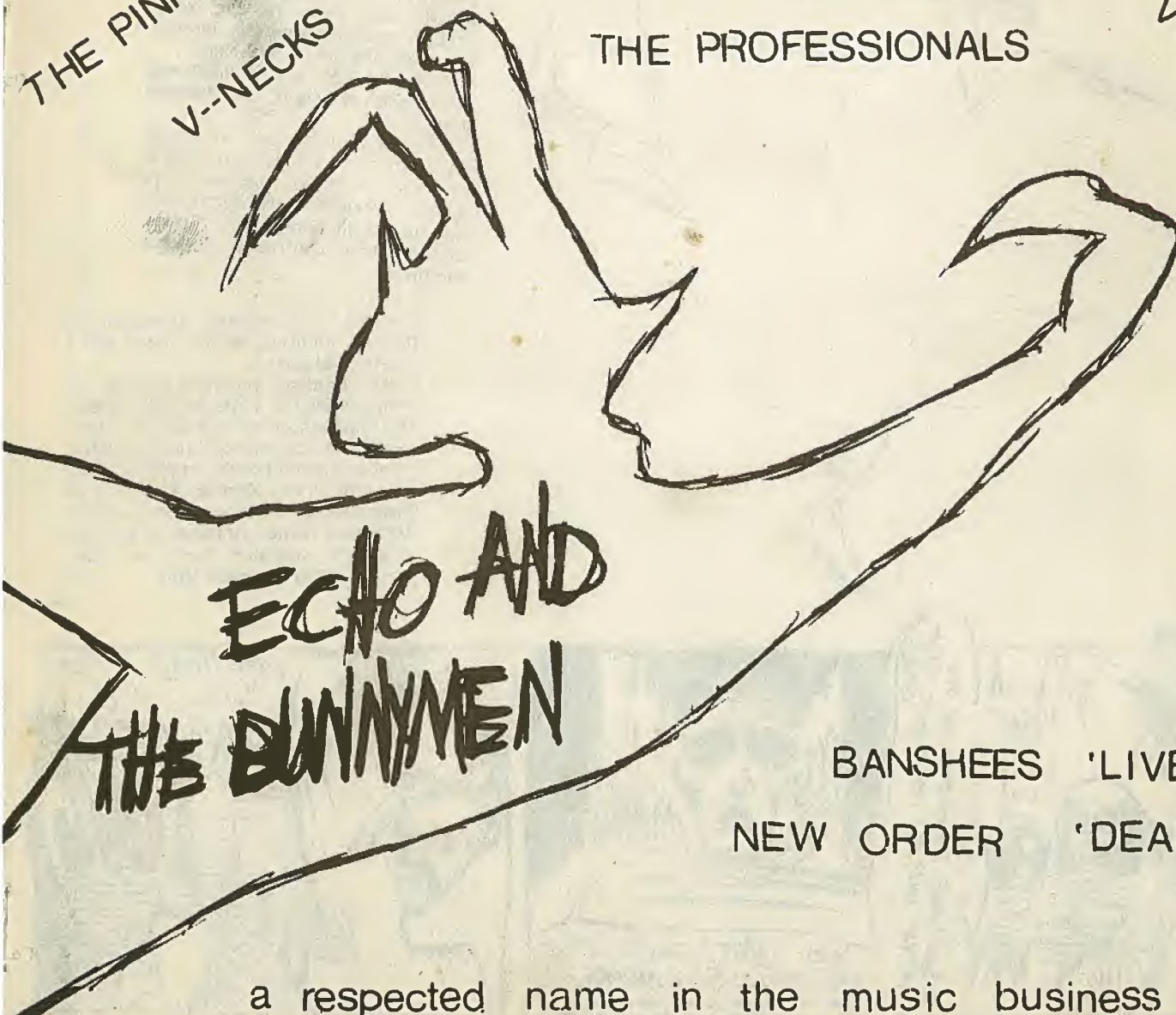
iggy
Last page.

SIMPLE MINDS

CONTEST!
VILLAINS!

THE PINKERTONES
V--NECKS

THE PROFESSIONALS



COMEDY!

ECHO AND
THE BUNNIMEN

BANSHEES 'LIVE'

NEW ORDER 'DEAD?'

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h

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(Set explodes white light, TV cameras approaching, punks startled annoyed; ditsy reporter arrives.) - who?

She consoles herself with the thought that "John left to become the Great Force. ... We're still a duet. He's doing what he can up stairs. And I'm doing what I can down here."



Yoko Ono yesterday released a letter detailing the finances of Lennon's personal charity, the Spirit Foundation, which took in donations of \$285,829 (U.S.) in the last year.

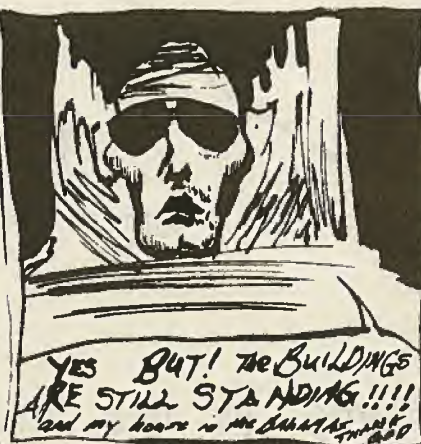
Eight donations of \$20,000 each were distributed to New York child abuse organizations, drug addict programs and hospitals. Another \$40,000 was given to four other groups, including Amnesty International and the Salvation Army.

Miss Ono also said \$50,000 was given anonymously to disarmament groups.

The remaining money, she wrote, has been "set aside for a project of musical exchange between the people of the Western hemisphere and the people behind iron curtains and countries controlled by dictatorships."

tax-free. The expense allowance is paid in addition to the basic MP's salary of \$43,800.

Mr. Trudeau receives \$108,500 as Prime Minister while Mr. Clark and Mrs. Sauve both receive \$92,100. Their residences are provided for by Parliament as a non-taxable condition of the job — the Prime Minister's home at 24 Sussex Drive, the Opposition Leader's Rockcliffe home, Stornoway, and the Speaker's summer home at Kingstmere in the Gatineau Hills.



The Winter of Our Discontent.
By C. Hunt and J. Falconer

Well by now tis the season to be jolly in toad town alias Toronto, and although Santa may be coming to town it's pretty fair to say the music ain't. What has happened here in the last four years is nothing less than spectacular in it's downward trend toward a numbing complacent mediocrity.

Toronto, the living perfection of early industrial toilet architecture has certainly passed it's heyday as a place of musical significance after the summer closing of the Edge and three months of highly hyped, well attended but dismal shows mostly by bands that should have broken up long ago. We sat in the back of one (or was it ten?) too many shows where the only way to maintain self respect was to remain in a catatonic or nauseous state (preferably both). Despite all these failings the city seems to have developed the unique "wet fart" sound, personified(?) by bands such as Youth Youth Youth, Lethal Playthings (fat, nostalgic boppers who couldn't kill their bugs in their equipment) Le'tranger (suburban term meaning "wear a tie") and countless other hopeless frauds making more money for not playing, than for showing their well scrubbed faces to a hapless herd of ne'er do wells.

Now you may say, "hey, what happened to all those swell bands of a few years past (ie Teenage Head-Rough Trad The Muffins and the Diodes)". They have unanimously moved from spontaneous smash ups to nothing more than celebrated Holiday Inn lounge acts.

There is the occasional ray of light such as "Diners Club" headed by Dave Howard on keyboards and drums (really) and Brian Rurak on guitar gave tight yet spontaneous anti-music tunes such as "postal code" and are the most deserving of a record deal (any takers?).

Unfortunately, despite the multiplicity of bands their sameness defies all laws of probability. The crowds are bigger but the reasons are less and those who could change it just couldn't give a shit.

Nick here. Just a note....on the above I'll put anything in this rag mag ANYTHING!! Yes even the above.

The above cannot go by without me commenting on it. Talk about a wet fart!

Undoubtedly, there are a number of people walking around this city saying the same thing. Which is too bad, because there is a lot of good music in Toronto. We all just have to let it grow and grow into something bigger than it is.

Who are the people that can change it? Musicians? Just people? Media? It's all responsible. It all has to jell. Why put down bands that are at least trying to put something forward? We should be attacking the lacklustre media in T.O. There's nothing wrong with the bands that a little co-operation and gentle prodding wouldn't hurt. But it has to come from everybody, together.

Hopefully, people will get mad because of the above. Lets not get mad at the people who say "Toronto's fucked", lets get mad at the people who really are screwing local bands around-THE MEDIA. Stop fighting each other because you don't like someone else's taste in music. That makes no sense whatsoever.

What is Canada?

It is generally accepted that the name "Canada" comes from an Algonkian word which means a settlement. Jacques Cartier in 1594 was invited by a friendly Indian chief to visit his kanata and assumed that was the name of the country. But how many Canadians know the origins of some of our other strange and beautiful names?

Saskatchewan, for example. This unique and distinctive name also comes from the native people. The Crees of the Prairie region called their mighty river kisiskatchewanisipi, which means "swiftly flowing river". The white settlers adapted the name, not only for the river but also for the region it drains.

The name Manitoba first appeared on a map in 1785, but at that time it was spelled Minnitopa, an Indian word meaning "four bodies of

water", an apt description of the southern part of the province.

The name Ontario was also first applied to a body of water. The Mohawks called the lake Ontario, which translates as "beautiful water".

These are just a few of the beautiful Canadian place-names which we have borrowed from our first inhabitants. -Canadian Scene

A few lectures to start things off this ish



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CONTINENTAL CONFERENCE FOR PEACE, DETENTE
AND DISARMAMENT

When good old Nicholas asked me to do a write-up on the peace conference I was attending, I was (uh) thrilled to bits. (Hmmm). How about highly excited? (No good either, eh?) Well you get the idea anyways. It was going to be just a sort of informative article with what went on, what was accomplished, my views on the happenings, blah, blah. Well, so much for that. Read on, if you're still with me.

First off, I should let you know who was there. The only group I could actually make out was RAR, (Rock Against Racism), from both Hamilton and Toronto. Other than that, 20th Century Rebel, (all 10 of them) and The Young Lions (count 'em, 4) and myself took up the 15 rear-most seats in the second and last Travelways bus to leave that day.

In retrospect, the trip to Montreal was the best part of the whole weekend. Everybody had high hopes and expectations. If the dance that The Young Lions and 20th Century Rebel were to play at on Saturday night was 1/2 as good as the bus ride down, they were batting a 1.000. Well, live and learn.

Due to poor directions, nobody knowing Montreal at all and only one other person besides myself knowing French, we eventually procured an ambulance escort to our destination, the Rosemont Community Center. Time of arrival: 5:30 am Saturday morning.

Great, I thought, this thing was supposed to start in 2 1/2 hours and I hadn't even slept yet. Mike (The Young Lions) and I had stayed awake the whole trip. At about 3 in the morning you felt like you were underwater in a submarine, zipping through the dark.

Well, as it turned out, nobody slept very well. There were no beds. Not even mattresses. We're talking Masonic Temple Floor, that's what we were expected to sleep on. So we got on the phone (6 am) and were eventually promised that sleeping stuff would be there by 8:30. Well, it never arrived. How much does someone else's discomfort bother you (incidentally who you're under contract to, to provide sleeping quarters, among other things), when you're tucked away safely in your snug little bed at the Y or in your home or at a friend's house? Not at all, apparently. Looking out for your fellow man, isn't that what peace is supposed to be all about? Yeah, let's hear that one again. A quick run-down on the week-end:

-We arrive at the hall Saturday afternoon to find it to be about 1/2 the size of the floor of the Temple, if that. We had been told they were playing a place with a capacity of 700.

-The Rebels and myself leave to get a meal and some clean clothes. We arrive back in time to hear the Lions had been force on (excuse me, they were forced to play, there was no stage, they were playing on the floor) and had been cut off 2 songs from the end of their set by a positively charming asshole of a sound man. And you thought we only had censors in Ontario. He didn't like their style or something. My appreciation to the guy from RAR Hamilton, who tried to help sort things out. The worst part? People were dancing and asked them why they stopped playing when the sound was cut off. That's right, people know how to enjoy themselves and dance at the same time in Montreal.

-back at the Community Center. Someone has been in while we were out, and locked the upstairs, effectively confiscating 1/2 a dozen

CONTINUED FROM OVER.

that's right, on the phone again. We never did manage to get the kitchen unlocked. We got, instead, permission to break it down. Three cheers for Mike, who has got a slow burn on his temper and was still frying from last night. He broke it down. It was one of those 2-inch solid-wood jobs with an (almost) indestructible handle. It took him almost 1/2 hour.

The crowning glory? Sunday we arrived at the Conference Center in time to catch the last 1 hour and 40 minutes of it. The Lions and I went in, sort of looking forward to seeing what this whole thing had been about and what had been accomplished. Well, they'd wrapped it up early, and we met people coming out.

Chris and Mike and I spent the next 3 hours just walking around Montreal. We looked in at the Notre Dame Cathedral. Very impressive. Sometimes you're glad that you can't go back and make decisions over. If we knew before we left, what we knew now, I don't know how many would have gone. For me, personally, the only redeeming factor was the people there. The girl on the door at the dance that wanted me to speak with her in French. She said it was good practice. Certainly was, she couldn't speak English and I could barely speak French. Vidge, from Ottawa, the eternal optimist. Three semi-punks from I-don't-know-where (they spoke English, no French) who found the Center somehow and came in and talked awhile. The little kids playing street hockey across the road. Cheeky buggers. Theyguy who sold me throat stuff in the corner store. (I'd lost my voice). And, most of all, the 14 guys I shared the bus ride with and stayed with at Rosemont. Without them, I could never have come home thinking that for such a fucked-up weekend, I had a pretty good time.

But, remember, peace as an ideal can be perfect. The people who try to accomplish it are much less than perfect. The reality of peace is only as good as the people who make it a reality.

And the people I met involved with running the conference were so incompetent (insert any adjective you like here denoting fucked-up) that I'd be surprised if anything worthwhile comes from this conference. A very cynical pessimistic attitude. I know. So shoot me.

P.S. 20th Century Rebel and The Young Lions did this as a benefit, because they cared about the cause and thought it to be important. That's right, no money for it.

P.P.S. I just heard the other day that the T.O. branch of Youth for Peace is drafting (forgive the pun) letters to send to the bands, apologizing and explaining themselves, and the weekend in general. Big deal.

KINETIC IDEALS

In August of this year The Kinetic Ideals went into Montclair studio and recorded their first 'EP' or 'album' as they like to put it. The thing could almost be classified as an album, it runs for a total of 27 minutes. The artwork has been done jointly by Brett Wickens and Peter Saville (famous for Orchestral Manoeuvres In The Dark L.P. covers). Wickens and Saville have collaborated recently on the new Orch. album and the new New Order record. Saville has offered to do anything that Mannequin records presents to him. The cover artwork will be printed on a white gloss background. This white gloss background will be used for only half of the initial pressing, a plain cardboard background will be used for the other half.

The band have let Mannequin record a president Paul Abrahams do most of the wheeling and dealing business wise. The deal the band have with Mannequin is, I'm told, "The basic deal that you can get from small independent labels". This is where the label puts up money for package and pressing and the band puts money up for recording. Unfortunately, because of the wonderful Christmas demand for depressing records the E.P. won't be out in the stores until after the new year.

New York might get another taste of Kinetic Ideals around Christmas time and the band might travel to England in the summer. The money for these excursions will not come through Mannequin but from the band themselves. So there.

Jon Davies, the drummer, has set up his own 'Product' company. "Designed to lose money". "Intimate P.V. Product" is the name by which he and the band like to lose this money. Right now they are holed up in a secret downtown 'hole', bangin' away and trying to find gigs to do-through Jons efforts.

Ah yes, the music.
BUY THIS EP.
"Something not civil crying for patronage."
Attention demanded feed animalistic.

DONE BY NICK

down.
Prime the primate source feel the tribal beat."

So go the lyrics for 'Animalistic'. The funk feel to this track is appropriate to the lyrics...chorus"Feed Animalistic Feed Animalistic Feed Animalistic"

Although, it could be..."Be Animalistic" The choice is yours.

"Trying for understanding searching for comprehension".
Crying for understanding Hating the trap you live in.
Screaming for retribution fire."

'Fire' rages through your ears leaving a jello-d mess. A slow scorcher this one. After listening to it with headphones you can pick out everything with ease, be prepared to be dragged down when you listen to this. With occasional synth beeps and drones the lyrics are groaned and spat out with a vengeance.

They get political here. It's still written in the same disturbing 'cold' way. "Moral jeopardy only a phase of mind argument.

Proof referral yesterdays still born nightmares".
'Structures' is faster than 'Fire' but has a curious sounding guitar. The drums have lots of echo on this track which make the lyrics seem more real.

"Structures tear them all down Structures tear them all down Structures tear them all down Structures tear them all down".

could this be anarchy?

'Absurdity'. Disturbing this is. Ever not known what to do about a problem, and feel really helpless about it? "Reason and logic live only in theory."

Some record reviews-thanks Ralf.....

The Equators-Baby Come Back EP

Baby Come Back on the A-side, what more is there to say but, Great! The B-side has two cuts that aren't on the LP. "Georgie" and "So What's New?" are nothing new. Just really great dance stuff.

The Bobcats-Kiss Good-bye EP

"Kiss Good-bye" has everything it should. Catchy chorus and suitable "a

ahs!

But it still seems to be a bit stiff. HIS voice is great-if not for HIS voice the Bobcats would fall apart. I prefer the B-side "Cool off Baby" good 'n' lively ya-know? Hey and you even get John Oatto playing some fucking ace "Rock and Roll" guitar on one of those superstar jam sessions. That's on a song called "Train Kept A Rollin'" which shares the B-side there. I've heard much better versions of this from the same band.

John Otway-I did It Otway.

Laugh...ha..ha..he..he.....?????? This is a little gem. It's got every thing. Sentiment-comedy, great music and wonderful tacky artwork. Neil Innes (of Monty Python etc, fame) helped out on production of two of the songs. Actually this looks more like a compilation record. It's got 4 different producers. Included are; Neil Innes, Willy Barret, Pete Townsend, Otway himself and Chris Birkett...oops that's 5. Yup, it goes from soft ballads (Josephine-Turning Point) to outrageous Spagetti western themes (Running From The Law-Ghost Riders In The Sky). "If I Did", produced by Townsend is cute little fiddle number-Im not kidding! "Headbutts" is laughable. "Green Green Grass Of Home" is the best version I've heard of this song ever and ever. "Misty Mountain" is another Townsend produced fiddle #. My fav song is "I Did It Otway"-yes, smash up those guitars! Yeah.

Without saying 'I'-first person-once, the singer makes it very hard not to be able to relate to this track. Because of not using first person the feeling of helplessness is even larger. It seems that he isn't dealing with anything 'human' or 'living', but he is. We've all gone through periods of helplessness and loneliness-this is it. It's scary.

The last track on the E.P. is something called "No Exit". That should tell you something.

"We're doin' this for a free dinner and watch a friend get drunk."

BURNHAM HUNGER
FRIDAY SEPT 18 8
INTIMATE PM PR

THE PROFESSIONALS

The Professionals were at the Voodoo Club at some point when it was cold outside. How much was it? Ten dollars? Whoever paid that much or more, I hope you died happy that night. It should have been called 'The Johnny Thunders Review.' Yeah, a real class Rock and Roll band.....everybody looked stoned, everybody must get stoned. What for you want to pay that much to see these guys anyway? "A piece of History"?? That's pretty stupid.

I'll say one thing for the pros. I love 'emm. 'Just Another Dream'-how true. 'I'm just a baby...' (1-2-3). Sometimes I could make out what Jones was singing, and when I could I really loved the lyrics.....you know, teenage problems etc, etc. But the important thing is-they made perfect sense.

After the show we were told that no guys would be allowed up to see the band until all the girls were let loose on them. We waited in a restaurant for 45 minutes-went up to the 'party' and my gosh! But boys! Did you throw all the girls out before we arrived? What girls? Really.

Cook noticed The Killing Joke interview in the ish of SMASH that I gave him. He said, "They sort of overrate themselves a bit". I told him that, in the interview, Jaz said that The Joke were doing what the Pistols wanted to do. To this Paul said "Wankers".

Both. Cook n' Jones seemed to not care about what the newest music trend was in England. To be sure I wouldn't fucking care if I went through what they went through.

I handed Paul my brand new purchase of a used James Brown album to sign and he said..."I like that funk stuff". Paul seemed to be really sort of down to earth and real. He was in the Kitchen talking while Steve was in the back tokeing. Steve seemed to be living the 'Rock star wasted life routine'. Paul doesn't know the Crass aside from a few singles and thinks they're just "bashers". "The Pistols weren't like that at all".

P.S. Steve was scrawling "Steve Jones is Boss" on various bits of paper that were thrust at him.

This, by Laine..... "So, did you have fun tonight?" was the first thing I said to Paul when I approached him after the concert. He mildly confirmed that he had, so I asked him about his 'I don't care attitude'. "What about the audience?" "Oh, I really don't care about the audience". I established that without the audience he wouldn't be where he was. I then said that he had to care about something like his drumming. "Yeah I care about my drumming" and he continued to admit that his music did mean something to him. He was easy to talk to. Never took any offence-intended or not. We babbled about school and the fact that he was in Toronto (he wasn't sure what city he was in) since he was asking about myself (yeh, me!?!). He's good lookin' up close girls and has real nice lips. I took my leave after a couple of shots were taken of us together (co-operative too!) Wah, I didn't bother with Steve. He was in a back room stoned and real 'boss'. Nice chat, thanks Paul.

In case you don't know - Cook n' Jones had an accident. Cook got the worst of it-car accident in the states. Really bad.



PK BY LAINE

LETTERS TO THE EDITOR

Dear Sirs:

Have you ever noticed how television stations are using their "Emergency Broadcast System" test more often these days?

Just an observation.

ALEXANDER HAIG
THE "I'M IN CHARGE HERE" GUY

Dear Sirs; This magazine isn't fulfilling the proper Canadian content as required by the Canadian Magazine Content Comm. As of your next issue, we expect a proper amount of CCN content: i.e. pictures of Margaret Trudeau's bush; dumb stories from Pierre Berton; sexual aberrations from Joe Clark or maps of southern Ontario. Shape up or you may lose your license to distribute this rag to dicks in T.O. Universities who think P.J. was God. FRANK ROBERT SERVICE C.M.C.C. DRILLHANT.

Dear Sirs:

Just exactly how much wood can a wood-chuck chuck if a wood-chuck could chuck wood? And do they have a closed-shop?

LECH WALESIA
SOLIDARITY LABOUR CAMP
POLAND

Dear Sirs:

I have received many letters wondering where Tattoo has gone. He can be found if you deposit fifty-thousand dollars in unmarked pesos under the third tree from the lagoon.

MR. ROARKE
FANTASY ISLAND

Dear Sirs:

Since my baby left,
I've found a new place to dwell.
That lonely edge of heartache street called
Valium Hotel.

And don't forget the benzedrine, methadrine, diadluid, aspirin and the "Barney" characters from the Flintstones vitamins.

ELVIS "THE KING" PRESLEY
GRACELAND

THE 'YOU BETTER LAUGH' SECTION!!

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BROADCAST NEWS TORONTO

IMMEDIATE BROADCAST REQUIRED

21-10-81

BBVMMC-885755

TORONTO-

ENGINEERS FOR THE CITY'S TORONTO MANAGEMENT ARE STILL SCRATCHING THEIR HEADS THIS MORNING FOLLOWING LAST NIGHT'S COLLAPSE OF THE FIRST CANADIAN PLACE BUILDING.

MR DON HORKONYOURFOOT, CHIEF STRUCTURAL ENGINEER FOR TORONTO MANAGEMENT, CONFIRMED RUMOURS THAT THE BUILDING WHICH HOUSES THE MAIN BANK OF MONTREAL BRANCH AND A COUPLE OF TRANSMITTERS, FELL DOWN AND WENT "BOOM".

SAYS MR HORKONYOURFOOT: "I THINK IT WAS TOO HEAVY".

METRO POLICE BOMB SQUAD ARE INVESTIGATING REPORTS A TRUCK CARRYING TWO METRO RADIO STATION MANAGERS WAS SEEN BURNING RUBBER SOON AFTER THE BUILDING FELL. DYNAMITE AND TRACES OF PLASTIC EXPLOSIVE WERE FOUND IN TWO LOCATIONS. BOTH ARE WELL KNOWN TORONTO ROCK RADIO OUTLETS.

SKY-HIGH HOLDINGS, OWNERS OF THE BANK OF MONTREAL AND A DONUT CHAIN, SAY ALL CONSTRUCTION AND INSTALLATION OF TREES, SHRUBBERY AND RADIC TRANSMITTERS HAS BEEN DELAYED UNTIL THE END OF THE NEXT CENTURY.

END BULLETIN
END BULLETIN
END BULLETIN
END BULLETIN

BROADCAST NEWS TORONTO STANDING CLEAR

21-10-81 BN 464537-9978 MINVBHP-7756584

Dear Sirs:

I miss that guy. Sniff.

DOCTOR GEORGE NICHOPOLOUS
MEMPHIS, TENNESSE

SIMPLE MINDS

IMPLE MINDS----- one of the few bands to have maintained their mystery and sophistication over the last few years of the past decade and on into the eighties. Fascinating, ambiguous- vague- oh- so-vogue--European sons- shining as they grow. To observe you stand afar. They feel big, they sound immense- powerful- pulling you into their perspective- yet you still lose them, they seem illusive. They walk beside you but slightly above the ground.

In person though, they are real. Derek(bass) plays the devilish cad, always out for fun, quick with the stab and twist of a sharp tongue. Mickie is quiet and very soft spoken, rather shy. Charlie(guitar) -impish, amiable, smiling, overly courteous; Kenny(drums) can we include him? He has not been with the band from the start but he now plays an imminently important part in the bands live sound- he's aloof, alert and quick- ferret like-find out--- he reminds of Jim sometimes, in depth- too deep....Jim, who leads(?) no, shall we say- who is the beating heart of this thunderous sound; he who appears so demanding, captivating, alluring on stage, is so human, quiet, sometimes very very boyishly endearing, shy, wonderful blue eyes searching, seeing, learning-----

Canada, he's eating it all up, waiting for it to flow through and pour out his pores--onto paper, onto vinyl? into lives.

"I fancy Canada over America", the scottish accent is not too strong, very cultured sounding, "it's much more sophisticated. I tell them at home not to believe a word about snow and wilderness-- Toronto is much more civilized than New York. Montreal is not so french as it thinks it is but Quebec City is beautiful, so continental. It looks like it has a real past."

"We do have a history..."

"Yes but most people still see Canada as a Colony. God, your country's lovely"

"I hate Glasgow." Kenny interjects, "it's so filthy and crumbling."

"Would you ever move, relocate in London?"

"No! Never." Jim emphasizes, "London is fascinating at first but the glamour dulls pretty quickly."

"The scene--?"

"What scene? It's awful- just something perpetuated by the NME- it's sick- everyone is so bitter and backstabbing. They only know those who the feel the have to know, people who can further their own careers and that's it."

"But it's like that here too..."

"Not to the extent of London, people seem to be much more honest here, more open..."

"That's only because they're all trying to impress you."

"You feel cleaner as people, as mentalities go."

"Have you garnered any influences from Canada for new material. Will we see our country, our society ourselves, on the next LP?"

"Uh, I don't know, very possibly. I'm always writing things down as I see them as they come into my head. I memorize how I'm feeling at a given moment. Canada has affected me strongly at points. The drive from Quebec to Ottawa, the drive into downtown Toronto- the feeling was pressing. I think I'd like to drive in the truck from Toronto to Winnipeg."

"It's a long trip- two days."

"I've heard it's beautiful country,"

"Oh yes, very very wild at points, desolate sometimes but it gives a great feeling it's very compelling."

"Yes, like power- immensity... Y'know? I like it."

"This double LP, how do you feel about it now that it's all done and out of the way?"

"It will never be "out of the way"- it might not be what critics call "innovative" so to speak but it's a very strong work. The drive behind it is huge. I think people were expecting something totally different- but we are not a different band-- we are the Simple Minds and that is our sound for that moment, for this moment. I told them not to expect drastic changes."

"As a band we have completed a phase in our lives, in our work. We knew we had to get it out- hence- the double LP. We did not do it for effect, try to cram everything on- it all has a part of the strength. We didn't do it for our egos or for our fans. We did it to cleanse ourselves- now I'm starting off fresh- we are all starting off fresh."

"You absorb like a sponge- do you ever reach your limit?"

With a smile "Not yet, hope I don't"

Are you pleased with your choice of stickpersons (Kenny Hyslop, formerly of the Zones, Slick-With Midge Ure of Ultravox)

"Yes, Kenny's a good boost to the bands live sound, you can't fake it on stage. He's powerful, we have to have that sound, but he's also playful."

"percussive- I noticed that. And Brian McGee (former drummer)"

"He got married (with a capital M)"

"What's he doing now?" "Playing? Studio work?"

"Shaggin'," that from Derek who grins mischievously. I ignore this remark pointedly.

"How long is this tour?"

"Well, another two weeks- most of these dates are in Canada, America is so slow to catch on- they're- you know... We do out west, then to L.A. then out to Australia for two weeks of touring then two more of holidays."

"Have you thought about the next LP?"

"Hopefully work will begin in the new year. We are not slow workers, it's just that it's a labourious job for us, we don't stop until it clicks, just so."

"I noticed especially on this LP (Sons and Fascination/ Sister Feelings Call) that the musical calibre of the band has improved immensely."

"I have no musical heroes except for the men in this band. They are the best. I respect them for their abilities more than any other band or singular musician."

"I'm sure this is mutual. Derek, you especially- your bass playing stands out beautifully- you must have really been working at it."

Yes, I work my fingers out at every available moment- I usually use young mutes- He wriggles his fingers impressively- we all laugh.

"Do you see any change in musical direction for the next LP?"

"I think it might surprise you- well- I feel differently than when I was last writing- my influences are different so it's bound to show. Besides, this band is consistently changing, improving, striving, adapting- I don't know what we'll sound like six months from now...but..."

"Yes, it will show..."

Show him, show in him, show time---I saw Simple Minds three times on this tour. London, Ont. was the best. The club was small and packed and the band just seemed to take over and all else evaporated as they grew bigger and bigger and pushed out with that driving force that reached deep and pulled hard at your innards and emotions. I kept draw at his audience



Pics by Laine
Verbal, Cxo

Derek junked and rattled on his bass, bending, building, building! Charlie slaved and stizzled while Mickie created scenes and atmospheres backed by a machine of a drummer- but a man in feeling- emotive, forceful, compelling. They could not be contained and the energy tore through the crowd. He left me exhilarated. Jim promises change and growth- nothing can hold them back, but after seeing "new perform", who could want to?



Cxo

ECHO CON'T



That Bear-drop thing is going to happen in Liverpool while we're away-at a club we're not allowed to disclose, eh! It's a bit of a weird place though -I've never been to it. It looks like, a bit shady you know?

ME: Have you toured England since the album (Heaven) came out?

WILL: Yeah, we did quite a big tour, played some big places. We did a show in Leeds called "In Days Of Future Passed". It was us, The Cramps-Theatre Of Hate-loads of bands, that was pretty good.

ME: Have you done anything outside of the band?

WILL: I did a tape ages ago called "Weird As Fish". Which I did seven of and gave them all away. I did it all myself. I got bored of sitting there and taping each one, made only seven and gave them them all away. I did some music for a film called "La Vie a Longa". It was about the Bunnymen in Italy-just about like travelling around and all this crap. It's very electronic-mostly guitar.

Shine so Hard got rave reviews in the English press, but Will doesn't like the first part where the band are just walking around Liverpool in their 'Camo' outfits. It has been shown on Australian T.V.-maybe somebody could pick up on it over here eh? Eh? Eh? The band are also doing their own movie-a super Bmm style thing. 'Just so that we've got some film of us in the early days sort of thing. You see film of the who, that old stuff where they're smashing up their guitars. It looks great and it's just like to have this document'.

ME: Were you surprised by everyone's reaction for the first show? (Not exactly clearing tables and chairs away to dance-but it was good)

WILL: Yeah. When we came on and I saw everybody sitting down, I thought, 'Oh this is a bit weird'-it was okay. I felt good about it. Then all these girls started dancing across the front of the stage, it was like an Elvis film or something.

Getting back to films.....

WILL: I'll tell you about this..a film in the pipelines-a film called "Grind". I'm just going to be doing the music for that. It's about this character called Grind whose whole life is just a 'horrible grind. You know. That's just going to be a short film.

ME: Is that animation or..

WILL: No. It's a proper actor doing it. It'll be done on 16 mm.

ME: Have you written the script for it?

WILL: No, it's been done by a bloke name Bill Butt who did this snow camo for us. He's the one who put "La vie a Longa" together and I did the music with him. He liked the music in that, so he wants me to do this. It has nothing to do with the band. And like, I'm really into that. I like doing music for films, it's great. It only takes a few nights sitting around at home to do it.

ME: How do you go about doing stuff like that? Do you do drums and stuff?

WILL: I generally use drum machines or nothing. I've got little keyboards and other stuff. I use a Teac 4-trac, it's great because when you use a 4-trac it won't sound very good, but when you take it into a big studio and put it through a big desk, you can put all the studio stuff on it and it sounds great. It's dead quick too-it's not like an album where it's important to take ages doing. You sort of...aw, through that in there and mix it up...

Will let me listen to a cassette he had of a N.Y. band called 'The Del-Byzantine'. A very percussive eastern feelin type band. They have an E.P. out now.

ME: How did you come across the Del-Byzanteens?

WILL: They supported us when we played New York last. They got a 12" out and I bought that 'cause I remember them being good when they were on with us. The last time we were in New York we met their manager, her name is Ruth Polsky and she used to book the bands into Barrans. They got two drummers-one just sort of stands up (percussionist by any chance?). They had a synth then (the live tape of The Del-Byzanteens), but now they got two guitars. They're just doing their album now, I can't wait to hear that.

ME: Have you heard of a band called 'Liquid Liquid'?

WILL: No, what's that?

ME: Oh, lots of drums with some bass ace thrown in.

WILL: There's another band in N.Y. that are interesting. They're called 'Pulsulama' (?). Thirteen girls and they all play drums except for two, who play bass.

Cxo: Have you heard of E.S.G.?(Stands for Emerald Sapphire and Gold and they have a E.P. out on 99 records)

WILL: No? (That means no)

Cxo: That's four sisters that practice in some ghetto in New York City. They do serious funk, it's really good and



As the roadies were putting up the Camo netting they were singing a very uptempo version of 'My Wife's The Disease'!

It's not just a band, it's an adventure.

I was able to talk to Will between sets alone for a while-he was the only one who didn't want to walk around and 'chat' to people.

What follows is not really an interview about the band, but a talk about Zoo records and all the many different projects Echo are involved in right now.

They didn't really seem to be too interested in answering any questions about the band directly. They would change topics or answer in vague remark.

ME: How long is this tour?

WILL: Dunno (Well, I asked for it)

ME: Oh, come on. You're going to New Zealand and Australia right?

WILL: Yeah, until December. Yes we'll be home for Christmas-half an hour-for Christmas dinner...gulp the pud down and then off again.

ME: What are you doing in the new year?

WILL: We'll do the new album in the spring. There's sort of things that are being talked about, but I don't know if I should disclose them yet in case they don't come off. (Stay tuned to this interview).

ME: So you didn't get to Iceland?

WILL: No-but we might be doing a thing on a boat on the way to the island. In Liverpool our manager (the infamous Bill Drummond) is starting this thing called 'The Zoo Club'. 'Zoo International' could be anywhere in the world. You pay a membership and you can go to any one anywhere in the world. The first one's gonna be in Liverpool for a while and Beardrop Explodes are gonna be the like the house band. Every night they'll play like an, just short sets. The next one might be on this boat and we might be playing on that. This is like if it can be arranged.

ME: Is it going to be like different clubs all over the place called 'The Zoo Club'?

WILL: It'll like take over a club for a few weeks and call it 'The Zoo Club' for that time. You've sort of got to find out about it yourself.

they're all under 16 years old.

ME: That must be quite a strain, seeing the same guys day after day. Do you get any 'scenes' or stuff like that?

WILL: Not this time. But there has been yeah, in the past. You just get used to it. Like nobody has gotten on anybodys nerves or anything.

ME: Do you read a lot on the road?

WILL: No. I can't stand reading in the van, your hands are always shaking. I brought 60 tapes with me so I've got a lot to listen to.

"Philadelphia was pretty shitty. We had some stuff stolen and we had a big argument with the manager there. But it still turned out pretty good."

"You expect cockroaches in Texas to squeak or whistle or sumthin. They're at least 4 inches long".

Cxo: Can I ask you another question?

WILL: Yes.

Cxo: Remember last winter when you did that secret gig when you had to bus people out up north? Would you consider ever doing something like that again?

WILL: Yeah, we love to do things like that.

Cxo: The music papers in England really slagged it off saying it was one of the worst shows they'd ever seen, and that none of the kids had any fun because they were tired from the bus trip.

WILL: Ah...that's a bunch of crap-of course they did, you'll see it on the film. We like to do things like that. It's got to do with the whole 'adventurist' thing. We don't want it to be just like a group. We want to go into the eastern Bloc countries. Next year we're really looking into that now. We won't make any money out of it-but we can get goods on exchange, you know? It'd be worth it just for the experience. We've been invited to Poland, but we've never had any chance to go.

Cxo: Yeah, but you gotta stand in the food lines.

WILL: Ah, I don't mind-just stand in the cue. There was a play on in England called 'Tiny Revolutions' and it was about satirical political humour in Czechoslovakia. It was set in a cabaret place and they had all these comedians come in and do all these jokes about the government. It was brilliant. It was like a true story. They had done like a half documentary and a half of it like a play. One of the jokes was..... What's a mile long and eats bread? A bread cue in Czechoslovakia.

There was a band in Holland called 'Meccano'-have you ever heard of them?

US: Nope. (Well Cxo has-naturally)

WILL: I think you can get their records in America. The singers name is Dicky Dutch or sumthin. He's really into all these Russian dissidents and he's got a song called 'Prosperity Chant', or something like that. It's a poem by a Russian dissident and he's put music to it and it's totally brilliant. If you can get their records you should get them.

(Cxo-End of November release of 'Meccano' album in states on Rough Trade?) Some of early stuff is punky, that's not too good, but their later stuff is great. They used to sing the chorus through a megaphone. But they've broke up now.

ME: Do you write any stories or lyrics or anything like that?

WILL: Yeah, I do that all the time. As well as this 'Grind' thing, I'm doin' an album for Zoo. They're putting together a compilation album of early Zoo stuff for America. I don't think it's going to come out in England.



No other band that I've heard in the past few years triggers my imagination like this band. Not only that but the lyrics & the music work so well together that it's hard not to feel an incredible feeling of emotions as you listen to either one of their LPs. For me anyway- this band best describes my personality- mixed up - confused & silly, blah blah..... It never fails to send shivers up & down my spine.....



End of this one - but I can't wait 'till next time guys!

COMPETITION PAGE

O.K. kiddies- Smash It Up goes big time in this issue. We are about to offer you our first ever, true to life, really you can win a prize, competition. Attic Records of Canada have provided the prizes- five (5) copies of the newest, grooviest, hippest John Otway LP, entitled "I Did It Otway", a real gem to enhance your meagre record collections. So, all you have to do is answer the following musical skill and knowledge testing questions and mail it real quick to Nic, our editor or drop it off at The Record Peddler.

Winners will be decided not necessarily by the correctness of the answers but by their humour and general insanity.

So grab your pens and get to it. Besides, if you're a real smart ass your answers will be printed in the next issue.

- 1) Name Otways' cohort in musical crime? What instrument does he attempt to play?
- 2) Tell us, in your own words what you absolutely love about the Stars music critic, Peter Goddard. Please, no more than 4 pages.
- 3) What is Hugh Cornwalls' (the Stranglers) real name? (Trick question!!! Careful.)
- 4) Who, or rather. what, is the lead singer of Adam and the Ants? (Another toughie!!)
- 5) Tedious and boring, but compulsory to every cheap music competition- The Anagram. Rearrange these letters to spell the name of a famous pop star who likes to eat Dog Food. (Hint, Hint, Hint!)

IGGY POP

That's it! Best of luck on a most difficult exam and may the wittiest punter win!

'Till next issue.....



WRITE TO.....
Nick,
'Smash It Up'
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ONT.

....you know where the R. Peddler is.

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111

DISGRUNTLED GROWLS FROM THE CONCRETE JUNGLE
OR
THE YOUNG LIONS INTERVIEW

ME: A one-sentence summary of Montreal from each of you please.

MIKE: It all stunk like shit. I don't remember, I was drunk.

CHRIS: I don't really want to talk about it. It was a bad time.

MIKE: How about, "Nice try."

CHRIS: That sums it up very well.

ME: Care to talk about UNITED?

CHRIS: Talk to him

MIKE: Sort of about how kids today are a lot more, AM I COMING THROUGH?, a lot more reactionary and narrow-minded than they used to be, more conservative than their parents were. And they're fighting each other.

ME: Instead of what?

MIKE: Instead of what they should be fighting.

CHRIS: Instead of standing united.

MIKE: You know, it's punks against mods and all that shit. There's one part that says "burn your flag and your country", forget about boundaries and nationalism and shit like that.

ME: Which leads into GOODNIGHT BELFAST. (Insert sound of guitar being played by Mike interrupted by sounds of throats clearing).

MIKE: Oh, I thought you wanted me to play it.

ME: The song is about The Troubles (how I hate that phrase) there but you don't seem to take any sides.

MIKE: No, don't take any side at all. It's just sort of a frustration song saying goodnight, we give up. It goes back too far. There's no way we could make a comment on it. For two reasons. One, we don't

live there. CHRIS: Two... MIKE: There is no right or wrong.

CHRIS: There doesn't seem to be any solution to the problem.

MIKE: It's going to go on for a long time.

CHRIS: Getting the British out of Ireland is not the solution. That's too simple. It's just not going to do it. It'll make things worse, make things better, that's just sort of the basic idea of the song.

ME: A lot of your songs, they seem to be political but not left or right. Do you consider yourselves to be left or right, neither, or opposed to what's wrong on both sides?

CHRIS: Yeah. MIKE: Yeah. CHRIS: Yeah, right to all questions.

(Insert muttering from me of what a load of brilliant answers that was).

MIKE: No, that's right. Since we're opposed to racism and war and arms build-up, those are usually considered leftist causes but if you confine yourself to one group, you ~~MIKE~~ are just going to be fighting all the time. You're never going to get to the solution.

CHRIS: You don't have to belong to the left to disagree with things like that, because it doesn't matter if you're left or right. What if there was no such thing as politics and there was still war and all these other things? There's still some people that are going to be opposed to it. There's no real left or right, it's just anger.

ME: You were saying that people on the left are concerned for the people as a whole more than the people on the right?

CHRIS: That's the basic philosophy they uphold. I don't know if they can be true.

MIKE: Yeah, they can be as full of as much shit as anybody.

ME: About CIVIL TONGUE, and your general vendetta against newspapers.
(Insert highly amused laughter).

MIKE: Yeah, we've just hit one so far. It's the Toronto Sun. They want to be taken seriously and they're so... They're such hocks/hawks.(?) How can you take it seriously. It's pretty funny.

CHRIS: When on the second page you've got "Reagan Declares War On Russia" and beside it you've got the sunshine girl, semi-clothed, the average worker's going to look at the sunshine girl before they look at the editorial on what's happening in the world.

MIKE: They think that everything else in there is cool.

ME: So that's your general attitude, that people really won't look or listen to things that...

CHRIS: The reality of them. There's always escapism. Like those SONY Walkmans are out now. I saw an ad for them and the ad was, "Find your own great escape". Escapism from what? So everything's just getting to a point where everybody's has to cut themselves off from everything else in this world. It's just the epitome of apathy, I guess you could say. Just letting things slide instead of trying to help solve things. You know, our leaders know what they're doing and we'll let them run our lives for us. When you, if you really think about it, do they really know? That's the question. People just don't question things anymore. They just take it for granted that people know what they're doing and...

MIKE: The general attitude is "What can I do about it? Might as well have fun while you can".

CHRIS: The government's supposed to be set up for the people, the government's set up for the people and the people don't even care. Like when they have elections in Canada, I don't think even three-quarters... even half the people turn out for elections. Now what's that? People don't care. These guys are judging how much you're getting on welfare and unemployment. So people will have to do what we do. Instead of buying hamburger, they'll have to buy Kraft Dinner because it's cheaper. And what Reagan is doing is turning America into an elitist state. The reason the Canadian budget was great was because the government finally plugged all these loopholes the millionaires were going through. America is the exact opposite because he gets strength through the industrial powers. Reagan's got all the churches backing him up. He's got the National Rifle Association backing him up, a pretty powerful lobby in the States. The example is just recently all the unionists marched on Capitol Hill but you don't find any of the industrialists marching or anything because they're getting all the breaks from his taxes. People there are starting to revolt which is good. It's about time they woke up.

ONE LITTLE NAZI

MIKE: Okay, yeah, Jeanne Bekker asked us this one, eh? It came from the time of Martin Luther's birthday. They were celebrating it in Buffalo, and the Klan said they were going to demonstrate or the Nazi Party or whatever the fuck it was and so there was 9 zillion cameras from all over the country there to record this great violent outbreak between black and white and left and right...(Say, that rhymes).

CHRIS: Can I put this in here? ME: No. CHRIS: (evil look) Fascist bull-

MIKE: ...killing each other and whatever. So they all showed up for shit. This great event because it sells a lot of soap on TV and the news, right? Good advertisement, lot of money in violence. So, on the news that night, when nothing happened, only one guy, one Nazi, showed up, well it was sort of a joke. You know, everybody's paranoid about these Nazis. They don't really exist'. And I thought, well that's sort of a dumb attitude to have. That's sort of a safe suburban attitude and like I don't have to worry about those guys. Let them do what they want. But there is, a million people can get together and it just takes one guy to start it. The next

thing you know, if you ignore it until it's big, it's too late.

CHRIS: Yeah, that's like the guy here in Toronto that started the Klan. He started by himself. He's got a handful of people now. He gets a 15 minute interview on CBC, the government TV station...

MIKE: Which we pay for.

CHRIS: ...which we pay for. And something like RAR, which is a good cause because they're fighting racism which we don't need and they get two minutes, if that, on a local Toronto independent.

MIKE: Like I said, it sells better. Bad stuff sells better.

THEIR ATTITUDES TOWARDS OTHER BANDS

ME: On Dec. 9, you personally booked the night for yourselves, yet you've got at least 7 bands, counting yourselves.

MIKE: OKAY, we've got... let's see if we can get all the names.

WE'VE got THE RENT BOYS, BERLIN WAVE, WAILING FUCK-UPS, 13 DAYS, CRISIS, LETHAL PLAYTHINGS, maybe, we don't know yet. It's still very much up in the air, and ourselves, I think that's everybody.

ME: But if they could get a better break than you, or get asked back, where you might not, or whatever, why would you be willing to ask them if they wanted to play?

MIKE: Well, there's not much of a scene in Toronto, but there's, well, a handful of bands that aren't into making a lot of money, they just want to play. The only way anyone can get any recognition is if you do a gig like this where you get a whole bunch of bands at one time, where you're going to draw in a lot more people. Whereas if one of these bands play by themselves, they're going to get a lot less people out. I don't know. I don't know why. All the bands have got to kind of get their shit together and share things. Stand united. If we don't, all do it together no-one's going to get anywhere. Maybe out of these 7 bands, one of them will do something substantial. It's better than none, right? I want to see a lot of things happen in this city. I want to see a lot of bands get going.

CHRIS: It's got to be a movement though, it can't be an individual band.

FINAL WORD:

CHRIS: I wish these people in the city would support the bands in Toronto more. All they do is wait for the new imports from England. And then they have the gall to say that there's nowhere to go, no-one to see, nothing to do. I wish they wouldn't be so fucking apathetic.

Here's some more wild & wicked ----- humour to note & say "That's Sick" to k?
Mr Sirs:

Channel Four tears into the fall season with a bright new six o'clock news package! Our new anchor team of Bob Throb and Betty Butter bring the latest in local, regional, national, international, tri-national, irrational, fantastical news, views, reviews, interviews and "whews!". Our cameras are there, gathering, collecting, filming, bringing, winging, singing, flinging you the greatest, best most decent coverage of the events that shape our lives and bring us the top revenue. Tune in for the news. Now. On Channel Four's "Newscentre Desk".

WHAT-T.V.
BARLEYCORN, MAINE.

DO IN THE FAMILY GOES TO ARCHIE'S PLACE

That loveable Archie Bunker is back, only this time he's suffered a stroke and must wear diapers. Tonight, the bigotted fun begins when a black lady is hired by Meathead to change Archie's diapers!
Starring Carol O'Conner as Archie and Isabel Sanford as the Black Diaper Lady.

:30
VIS IS DEAD! -Film Clips.

Thanks to a certain 'town' for this marvelous 'news'.

"We don't do interviews-we talk to people, but we don't do interviews". So now I had to think of some other way to get some information out of these guys.

Some people I know took offence to this "Snooty attitude". They were very friendly to me when I started to talk to them like they were human beings and not like some pedestal creatures. Sure, I didn't get too much interesting info. But what I did get, I think adds some light to their confusing show at the Masonic last month.....

The bass player was pleased with the way the show went ("I mean, aside from a few fuck-ups it went o.k."). Judging from the audience's re-action - ranging from 'they suck cocks in hell' to 'that was punk rock', - It's safe to say that all the 'know-it-alls' were totally and utterly confused. HA HA. Of course, the break in the middle-for a breather? For a new sound check? For what????? Didn't help the audience at all. Also the singers' always turning to the onstage sound man for help looked like something out of "HELP"! The drummer seemed to lose time and miss beats, as did everyone it seemed, on purpose.

New Order have totally submerged themselves in synthesizers. Lots of electronic drum rhythms and lots of squeak and more rhythms-on top of those rhythms. The band seemed to be totally relaxed and at ease onstage, despite what seemed like interminable sound problems. You almost felt embarrassed for them-mainly because you couldn't hear the vocals. They didn't give a fuck.

They called Toronto 'continental'. Are they fascist? They couldn't believe all the record stores on Yonge street. The bass player thought that we were much more "closer to the street" as compared to the people in San Francisco. --- were they fascist too?

----- the early days too?
"He looks like one of the Bunnymen". The guitarist said to the band who were looking at me, stumoling about. I'm finished

"I play for myself. I don't play for the audience."

The Bass Player

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Dear Sirs:

Come on down to Chrysler today! We're giving fucking cars away! We'll even pay you to buy our fucking pieces of domestic-built shit that'll rust faster than your dick shoots on a thirteen-year old piece of ass! We got all the fucking deals at Chrysler! Just come on down and take this government-funded shit off our fucking hands.....

LEE IACocca
CHRYSLER INCORPORATED

Dear Sirs:

Ignore the above letter. Mr. Iacocca hasn't been at all well.

CHRYSLER STOCKHOLDERS
C/O U.S. GOVERNMENT

Dear Sirs:

Does anybody out there know any Taurians with Leo's rising? I'm an Aries with a Pisces rising and Cancer moon.

DR. CARL SAGAN
CALIFORNIA, MARS

Dear Sirs:

All you motherfucking asshole cockwipes with white wives better look out for your fucking ass. There's a revolution coming.

MASTERS AND JOHNSTON

Dear Sirs:

Greetings from Ireland! We boys have been dead since the summer, but that doesn't mean you can't come enjoy the sights of our lovely Irish fall! Oh, and could you all bring a bit 'o food? We're starving.

MAZE PRISON BOYS
HOSPITAL WING
CEMETARY WING

AN 80's JESUS PRIMA RESURRECTION?

What do we have here? I find it quite strange at all the spiritualistic music groups are coming out with these days. From the Cures' Faith to Foxes' The Garden we seem to have encountered another religious movement.

Correct me if I'm wrong or hung-up somehow, but hasn't there been a lot of religious connotations in several groups lyrics recently? Look at The Stranglers' Men in Black album. Even their promotional poster consisted of their own depiction of The Last Supper as well as their own version of the Our Father. Of course we know from J.J.'s earlier interview with Q&A that they were referring to an actual celestial race (U.F.O.s) and suggesting that Christ maybe was one of them. But they still found the Christian faith helpful in relating their ideas.

We also have Joy Divisions' Closer. Whether they're "riding on a dead man's image" or not this album has very definite Christian connotations. I mean look at the cover. One sees a moving illustration of Christ lying in the tomb with his mother and Mary Magdeline and others around him. I mean how obvious can one get? The whole album feels spiritually enlightening (or depressing) let alone the rather direct insinuations by the titles such as Passover and 24 Hours.

Now we hear John Foxes' latest album. With the Import we receive a booklet called The Church. He also recited in his own uniquely musical way the Our Father, in Latin yet!

One has to admit this music can only be listened to in either contemplative periods or when you're depressed and need to know someone sympathizes. I've got no explanation for this "spiritual condition" some groups seem to be in maybe you can figure it out. The music's good but can it appeal to everyone all the time? I don't think so.

LAINÉ

I had a chat (what a stupid word that is) with Dave (Legs), the guitarist, from the Villains the night they played the Headspace and, by the way, their last night here until Dec. 30. So this is just to let you know what they've been up to, what they will be up to, and a few other things.

First off, yes, it's true, they'll be back here for 8 days starting Dec. 30, courtesy of the Headspace, from what I'm led to believe. They were presented with an envelope by a girl that works at the Headspace on stage. She said it contained tickets by air Vancouver to here, (return?) I think so. So there you have it. You can bet they'll be playing around town lots so keep your ears open. Tickets for New Year's with the Villains are already on sale at the Headspace and will be sold out soon if not already, so hurry up and grab yours, if you can. I heard they turned awa 300 (?) people that Saturday, Nov. 14.

You may have been wondering what the Villains did after they left T.O. If you're not interested, what are you doing reading this at all? Continuing, they left as fast as they could pack their equipment. No offense, they had to play Thunder Bay the next night and it's a long drive. They're playing their way west in a 3-4 week trek. Back in Vancouver, it's time off until they come and show their faces round here again. Then it's a quick flight back to the Wild West again, where they're going to do a bit of rehearsing, try and find a keyboardist and get some new songs done. Mid-January kicks off a 4-week tour of the west coast (all that violence, tch, tch).

And maybe it seemed a bit funny that the Equators were billed as being the headliners at the Temple for who-knows-how-long and then they open the show. Well, there's a very reasonable explanation for that. Along with an equal split of money, the Equators and Villains split the headliners and openers 50-50. So simple, wasn't it?

About these new songs, Dave said they'd like to get something out or down or whatever with about 16 tracks on it. They are and have been producing themselves, but they're looking about for a new engineer, due to the fact that their old one, so Dave said, was a rock'n'roll engineer and didn't know what ska should sound like, other than it should have a tinny, thin sound. (Hmmm).

What did he say he was looking forward to? Going back to England and seeing his girlfriend. The last time they were over there was in the February to May area.

After Toots And The Maytals split up this past summer in England, one wondered just what Toots would do. He's too much of a legend to just stop and not continue 'spreading the word'.

Those fears and worries were laid to rest last month when Toots came back to Toronto for one show at the Masonic Temple.

The new look Toots now features a slightly slowed down and more reggae/soul type of sound. The show got off to a rocky start because of some sound problems-but after they were ironed out the band settled down and concentrated on the music, and what a treat!! This was the first time that I've seen him, but I'm told that for the other shows he's

done

in Toronto, he was very up and energetic Toots getting old?

Even though his new stuff is slower, the playing and the singing are A-1. He didn't ignore the old faster tunes that go back a few decades either. His years of singing and playing live for people has turned Toots into an excellent showman and entertainer. He uses the most basic tool to turn audience's on with. He knows that what he puts out on stage he will get back from the audience in participation and reaction.

The first two bands seemed to be quite dull-Cwen Gray looking more like a soppy nite-club MOR reggae act. Pretty disgusting.

Gimie Scratch!!! 'ARD DUBBING STYLE

DONE BUY NICK

YOUTH YOUTH YOUTH SPEAK THE TRUTH!!!

Remember the feeling you got when you first heard the Pistols album? The thump in your gut and the voice in your head saying: "Yeah!" this is the real thing—someone is saying what needs to be said and they're doing it their way with no regard for establishment! If you didn't believe this same sensation could be (re)created by a local group in a local club, you're dead wrong. 'Cos Youth Youth Youth are alive, for real and 'CC's necessary.

"How much do you get from life?
How much does it get from you?
Are you being slowly drained?
I am, and it's the same for you!"

They wisely ignore the jocular nonsense of the Viletones-Rebels type; the continuing personal turmoil shared by the kids today is no laughing matter and should be dealt with seriously. On the other hand they avoid the unobtainable 'extremist' type goals set by the Grass, PCA brigade; punk is basically a left wing movement, so who needs to hear song advertising nazis and national front? (n.b. small letters 'cos they don't deserve capitals)

What we're left with is a full frontal attack on your music sensibilities, anesthetised by the tedium of the CHUR-CHU gestapo. Thundering drums and bass make way for the assault of barbed-wire guitar and hammering vocals that punch the words like bullets into my head. The current line-up of Rob, Paul, Brian and Brian have only played a handful of gigs but this seems to be the most stable

and tightly knit Y.Y.Y. so far. The most recent show at the Turning Point saw the emergence of a tight quartet of angry young men, seemingly at boiling point and only too ready to show society just exactly what they thought of it. Give them a few more gigs to polish up stage movements and group/crowd communication and they should be contenders for punk band P.C. (who have they got to challenge?) Their tell tales of police harassment, peer apathy, commercial exploitation, pointless war-real issues of today. These problems are not being faced by Jimmy Pursey in his country estate, or Joe Strummer in his Mayfair flat, but to you and me, in the streets today.

ROB: "Somewhere along the line the purpose of the whole thing seems to have been lost. It is possible to have peaceful anarchy, but it seems wrong to endorse as radical an idea as that unless you understand it".

Not content with unleashing their anger on the music world, they are also the force responsible for "Civil Disobedience" a neo-political fanzine-type publication with a very fresh and somewhat idealistic outlook on the current scene/non-scene. The 3rd issue has just been released (and by the time you read this, has already sold out), with a circulation of 150. These lads really mean it and they want you to know it. Pessimism is a deadly condition only too prevalent in today's local music scene. If you are at all open minded and ready for a fighting chance, you cannot afford to ignore Youth Youth Youth—**COED BY DAVE.**

"Our hearts are stronger
Than their Law
we have to fight together
'Cause two are stronger than one
For every man
with his face in the ground
there's another - who's tired of
being pushed around" - Young Lions -

SOME RECORD REVIEWS

BOW WOW WOW SEE JUNGLE, SEE JUNGLE

For those who like to dance. The words to Elimination Dancing describe this whole album. "Don't stop dancing. It's a fight, a fight to the finish!" The first cut, Jungle Boy starts you off and you just can't stop. "I'm a rock n' roll puppet in a band called Bow Wow Wow...I just go on and on and on and on..." Annabella sings in Chihuahua (the second cut) and right on through the instrumental Prince of Darkness to Elimination Dancing ("I'm ashamed of you, it's not the end!" the african beat keeps those with strong legs ("use your muscles") and healthy lungs going on and on.

Golly, Golly Go Buddy continues the second side with her dancers still jumpin' away. King Kong and I'm Not a Know It All are the only slower songs on the album. By about this time one may have gotten bored with the similar beat to the drums but hey, were on the 2nd last song now, and it's an instrumental called Orange Outang, anyway. Hello, Hello, Daddy finishes the l.p. up on a soft, medium beat, kinda' mellow actually.

All in all, you don't sit and listen to the new Bow Wow Wow album you dance it. It's worth having.

JOHN FOX THE GARDEN

Well he's actually collected a band. Drums, bass, lead and he actually lets someone else do synthesizers (sometimes). He's got bongos, toms and of course he only plays the piano. With the addition of these instruments this album's beefed-up quite a bit from the totally synthesized Metamatic.

He's got a few "catchy tunes" on this album too! Europe-After The Rain, the one that got the most airplay since it was the 4-side of the single, is one. This Jungle is memorable as is You Were There (toms). And When I Was a Man (toms and bongos). I think the reason these few hold is because we can hear the magnificent voice and it's range again.

And a couple are even danceable! Systems of Romance (or System, it's different on the inner and outer sleeves) belongs to this album. It's nothing like the music on the album of the same name. This, like Night Suit and Dancing Like a Bun, are stuck with Metamatic's more synthesized tracks, only everything seems to be speeded up for this album. Only, The Garden, music of the Renaissance with his echo-like voice is slow. A beautifully arranged song, consisting of only synthesizers, drums and his vocals is reminiscent of Just for a Moment. And maybe the most shocking cut of all—we hear him sing the prayer, The Our Father (Pater Noster) in LATIN! Sounds appropriately like a sped-up Gregorian Chant from the Middle Ages. His voice is echoed and dubbed in several different octaves so it sounds like there is a whole choir. If it wasn't for the percussion you'd swear you were in church. Interesting to some, boring to others.

I Don't think John Fox is going to change much. He still has his elaborate, totally un-understandable lyrics. He's married to his key boards and except for an added instrument here and there, I don't think we're going to hear another Dangerous Rhythm or The Wild, The Beautiful and The Damned. A philosophical album for John Fox fans and those who like a challenge. (Some gorgeous photos too!)

LAINE

9:00

"METAMATIC" PUNCHING DOWN

Host Monty Hall brings you an action-packed hour of thrills and entertainment featuring people doing dangerous stunts and losing their lives! Tonight, a very small Jewish man calls a Nazi Youth member a fascist.

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M: "It's not so much a video as a visual presentation, a computerised slide show. The company, HILLMAN PRODUCTIONS wants to do this on the side, through the media of slides and still images. It's very attractive to me because it leaves more to the imagination. Most videos I see are live clips of the band or just play-acting and it's so cliché, it doesn't interest me at all. Those candy type images look foolish. The only videos I've seen and really enjoyed are the ones used by Kraftwerk on their last tour. Generally speaking, most videos I've seen look pretty cheap."

This is not a video, it's slides, which we use in our live show anyway. It's part of our lighting. It's ten slide projectors controlled by a computer and synched up to a tape (the music). The computer can expand that set of slides and make it look like movement, but a sort of stepped movement."

C: "Sort of like animation."

M: "It's colour, I think it's what you call vignettes- because it's on a computer that's synched right up to the music, it's very sharp, it comes right out at you."

C: "What sort of images are you using, live shots? or the band in various scenes or just shapes and colours?"

M: "Well, you can superimpose any image into any background. It's opening a whole new field that's been completely ignored. These guys will do it for cost. It's only an experiment on their part and they have a lot of creative ideas and lots of imagination."

C: "When and where do you plan on recording?"

M: "Wherever's cheapest, and they have to have the facilities and above all, the ability to work with us. I'd really like to get everything we have done on tape even if it's rough. I'd also like to do a live recording."

C: "I'm surprised you haven't done that yet as you've had some very potent live shows. You should be recording all of them even if it's just for posterity's sake. Where do you play next?"

M: "We haven't got anything lined up yet, although Tony was saying something about New Years Eve at the Drake. Also Marcus (Catherine SCTV-O'Hara's brother) wants to do something for us somewhere. All I want is that while we're in Toronto our gigs are going to be something that people really want to get up and go out for. I don't want to leave until we're prepared and this is the basis of our structure we're making here, at home. We are working things out at this level so that as we progress we will not have to worry about all the little things."

C: "So, you are planning on leaving Toronto. New York, London or Paris?"

M: "We've had offers to go to Paris. I'd love to go but I'm not in any rush. If I felt it was worthwhile for the band, I'd pack up and go to London and sleep on floors until we got what we wanted (like the Stray Cats) but we are not ready yet. England is very, very trendy. They love you today and they slag you tomorrow."

C: "What are your immediate plans, then?"

M: "Basically, we're working on new material and doing some good demos. I'd like to get a single out..."

C: "No more speakasy gigs."

M: "I think we're a bit beyond that stage now."

C: "Any ego problems in the band yet?"

M: "No, we are all pretty different so we get on rather well."

C: "Do Jeff and Dave create any conflicts?"

M: "Right now I see them as having a lot of potential. I feel they should be given the opportunity to realise that. They are not mercenary musicians, they are with us as long as they contribute to the whole. Speaking realistically, it's up to them to make themselves useful to us. At this point I'm leery of thinking we couldn't get on without them. I like to believe we could still make it as a four piece, but they add so much."

C: "Can we talk a bit about the fact that you are negotiating for a contract right now?"

M: "It's a personal management, merchandising and recording contract-everything, but we are wary of these guys because they want fifty percent of everything."

I'm not willing to give up near that much, it's stupidity. But they will negotiate because I know they want us."

It was late, I was tired and I think Malcolm had pretty well talked himself right out for the moment. We left it at that. If anything suddenly develops then maybe I can continue this saga at a later date. I really hope it happens for these boys, because they are the only Toronto band who deserve it. They have worked hard and they've loads of potential, so keep your ears open and go see them while their still sort of an underground thing. Maybe in ten years you'll be able to say you were there.

Cx

MERRY X-MAS

I always see green and red
At X-mas time
It's going to my head in my bed.

I don't need Candy canes
or ice skates, and games
it just makes me broke
I can't afford it.

Break the ice

All I can see is Red
the Pills have gone to my head
All you see is white
The day turns into night
No longer is there life
to do what? (you just might)

To all of you and all of you're
Have a merry

Dr Dee.

Individuality depends on freedom
You'll always be yourself if you're
alone.

Number 13 is my favourite
A floor that will never be
A black room that might cause terror
A colour hard to see.

DEE.

Pink-T AND THE ONES!

The Pinkertones are from Halifax. Don't turn off your T.V. Don't listen to that, listen to this. The Pinkertones have been together for about a year and they got their name from the security service of the same name. The story goes.....Pinkertone security guards used to like to play heavy at the art school that the band went to. In answer to this problem the y acted in the antagonistic role, as provocative playthings. put away the dictionary.

They put posters up of various pigs around the school, announcing when they would be paying, um...explaining. After playing a few gigs that led from one thing to nothing they decided to pack up their fish and head for Toronto.

A couple of notes about Halifax.... There are about 2 punk bands in Hali. Records are more expensive there. Lots and lots of booze, ah...blues. There are quite a few bands now playing the 'circuit' in and around Halifax. Most of the bands there are into doing covers of other bands stuff. There is a sense of co-operation between most of the bands out in Halifax. Before this gets too boring I'm going to stop.

"How come all the bands here are into doom and gloom. What happened to all the fun?"

The Pinkertones have alot of fun when they play. They have tons of tunes that they play with a great deal of enthusiasm and gusto. (!!!!!????!!) All of their stuff is tongue-in-cheek type. They play some ska, rock, reggae, mctown and they play lots of everything. They have so many songs in fact, that they have just decided that while they are here in Toronto they'll cut down a lot of their set and just use their fava. As far as I'm concerned, most of their songs are great, and no synthesizers! I have never seen a band do such a cross section of different types of music-and they do it all really well.

A song about 'Daffy Gadsby' they recently recorded to be entered in the Great Ontario Talent Search. The Band Is... Jerry Pottie-Drums
Jon Cox-Bass
Ron Dickie-Guitar
Lewis Humphreys-Sax/Vocs.

These guys are now touring around the city-if you wanna laugh and dance go see 'em.....real boss.

BABYLON-

There is a 2nd Babylon, Brixton. The movie itself describes it perfectly, likeno retakes rehearsals just what is.

A perfect description of the black situation in the babylonian ghettos of London (brixton). There is a beautiful scene where an undercover pig (cop) chases, follows and finds the main dread after him running all night. He gets beat up. (Why?) But that's not what was beautiful, it was the well matched music and mostly the emensly intense emotion that the character reveals and relates to the audience.

A sense of...ah, it's like you can imagine every black in Brixton having that constant fear of racial violence into them (N.F. Pigs etc.) Definately the best film of it's kind, if not for the photography/the story/politics-then go for the music, but it's mostly the combination that makes it so great.

If you want to see what Brixton looks like or maybe how a black feels in Brixton or listen to great Reggae music, then go. Done by Pachel.

LIVERPOOL - AN INSIDERS VIEW 11

THE NEW MERSEYBEAT-IN PERSPECTIVE

This article is not an attempt to describe or explain musical direction, nor will it bestow credit or blame on any of the members/non-members of the groups involved. It is only a broad outline on what happened in Liverpool in the late 70's to generate such an enormous change on the U.K. scene that is still very much in effect today.

For the second time in two decades Liverpool has been the breeding ground for the finest pop music around today, and without the closeness that these groups shared (ignoring the inevitable rows and mistakes, we would indeed have lost out on a good thing).

Eric's opened on the 1st of October 1976 and soon became the club to go/be seen at in Liverpool. It was a meeting place for musicians-a sort of village community of young artists; there was an IN crowd and an OUT crowd. When The Clash played in May '77 everyone who was anyone showed up. Eric's had a low stage and a very low roof, and the few times I went there I came home with bruises on my head. Many successful (and even more unsuccessful) groups started with people meeting each other at Eric's. However, the Police raided Eric's on a March night 1980 and boss Pete Fulwell was forced to close it down. It then became a shit club named Bradys, presenting the occasional interesting group for a pound or more. (I used to get in for 50p). Pete Fulwell went on to start inevitable Records.

The first "proper" group to emerge from all this was Big In Japan, a Clash inspired hard-core punk band, made up of Bill Drummond, Kevin Ward and Phil Allen. They did a few gigs at Eric's in mid '77 then promptly drafted Jayne Casey, Ian Broudie and Clive Langer from Leaf School. A single was out on ERIC's label and an posthumous EP on 300 records. They went through several lineup and musical changes before splitting up in August 78.

The Spitfire Boys were also popular at the time, comprising of Pete Sutcliffe, Paul Rutherford and Budgie, they played a brand of pop-punk well enough to get a single "British Refugee" out on R.A.M. records. They played some major clubs in London, but split up in late 77.

In to the picture came Julian Cope, Pete Wyllie and Ian McCulloch as the dubious "Crucial Three". Together with Steve Spence they played in Pete's house through some old amps, with songs like "You're on dope" and "Space Hopper". Apparently, this "combined genius" in one room was too much for them, so they all got pissed off and left. Mac took a year off, but Cope and Wyllie soon joined another group called The Mystery Girls. This group lasted one gig-supporting Sham 69 at Eric's in November '77. It was a classic gig, but they all broke up afterwards.

At the same time, Spitfire Boys split so Budgie and Triff joined Wyllie and Cope and named themselves "The Nova Mob"-described as an "Anti-Big In Japan group". They even printed up leaflets against Big In Japan and got a petition of over 1000 signatures to the effect that B.I.J. should split up immediately. Musically however, they only played a few gigs and broke up in May 78. Big In Japan broke up soon after!!

Late Summer of 77 saw the emergence of the two premier electronic groups in Liverpool. The Id were Andy McClusky, Malcolm Holmes and Paul Humphreys plus a cast of many school friends who came and left at regular intervals. The Id played mostly over the Mersey in Birkenhead and The Mirral, and lasted until Sept '78 when they became "Orchestral Manoeuvres In The Dark". I don't want to waste space writing about the shit OUTED, except to say they released three widely successful (commercial) albums and went on to obscure stardom.

"Dalek I Love You" were started by Alan Gill and Dave Balfe both formerly of Radio Blank; an R&B/Punk crossover. Dalek Y. played a more experimental form of

electronic psychedelia and even had live 'poetry' recitals during gigs. Andy McClusky joined for a month but wasn't impressed by the apparent disorder. But by the time they got a record company interested they had mandered down to just Gill and Dave Hughes under the guise of Dalek I. They stopped playing live and just cut a few singles and a great L.P.-"Compass Kumpass" on Vertigo.

In January 78 Paul Simpson and Will Sergeant got together and called themselves "Industrial Domesti". All they did however, was experiment in a basement with a guitar and synth, so they never did any gigs and eventually parted company in June. Paul Simpson went on to join "A Shallow Madness" with Cope, Mac and Mick Finkler. This group only played two gigs but it was here that Cope and Mac got their song writing down pat. Out of this merger came "Read It In Books" which both went on to record in later groups.

At this time, a disenchanted Bill Drummond teamed up with Dave Balfe, added up their life savings (400 pound) and started 300 records and management. The first 'signing' were a new group called Echo And The Bunnymen. (Other names considered by the band: Glycerol And The Jam Extractors, Mona Lisa and the Grease Guns!!). At first it was just Sergeant and Mac, but 3 days before gig #1 along came Les Pattinson with a brand new bass, and they were a trio. After only a few gigs they recorded and released the May 79 single "Pictures On My Wall" (Uninteresting note: Bill Drummond did the handclaps on the B-side "Book Half the U.K. music press liked the single and half didn't like it 'cos the group had a funny name.

Mac: "If a funny name is enough to put someone off you, then those people are not even worth bothering about". In July they went on a minor U.K. tour supporting The Tourists and in September they (and P. Explodes) played the Leeds Sci-fi festival with Joy Division, The Fall and PIL. This raised enough interest at VEA records for them to be signed by Sire. But just before the release of the 1st L.P. "Crocodiles" they had to switch to Torova, a subsidiary of WEA. (Note: this was an unpopular move with Pattinson and Sergeant, but the problems were soon ironed out). The L.P. got to #52 in the U.K. chart and the rest you should already know.

Bill Drummond: "Ian McCulloch is the Frank Sinatra of the 80's". You have been warned!

Two other popular groups started approx. the same time as B. & L.P. Cope, Simpson, Finkler and Gary Dwyer started having rehearsals as Teardrop Explodes. (Julian got the name from an old Marvel Comic) After a few gigs they too were picked up by ZCO and a single "Sleeping Gas" was released.

J. Cope: "We were an unknown group with a single out after two gigs-that's what ZCO are all about". Paul Simpson left for College and Dave Balfe was brought in on keyboards. This lineup cut two singles; "Bouncing Babies" and "Treasure" and half an album before Finkler was fired by Cope for "not doing his job properly". The rest of the album (Kilimanjaro) was recorded with Alan Gill (Dalek I) on guitar. Six L.P. tracks were released as singles, with 4 in the top 50, when Cope fired all but Gary Dwyer and brought in a host of non-Liverpudlians. They are now just another famous pop group based in London.

After going a stint as an "Opium Eater", Pete Wyllie-'the walking megaphone', formed 'ah! Heat' with drummer Rob Jones (from Crash Course) and bassist Washington. They quickly gained fame supporting Mo-dettes and Psychedelic Furs at Eric's and soon were on a small U.K. tour. A single "You Better Scream" was single of the week in Sounds (as were Teardrops and Bunnymen's first offerings) which brought Wyllie out of a dangerous artistic limbo.

Pete Wyllie: "Joy Division stuck to a formula. I don't want that to happen to us". Wyllie at this time was in the habit of insulting fans at live shows, but the 2nd single "7 Seconds To Midnight" dispelled all worries about the group. September of this year saw the release of the occasionally titled 1st L.P. "Mah-Poo-The Art Of Bluff". But with the music so good I think Wyllie is entitled to his eccentricities; they could be the next group to make it big.

Groups to watch; Modern Eon, Expellairs, Dead Or Alive, Nightmares In Wax, Pink Military, Systems.

Who knows what new sounds we will be hearing from the future Merseybeat 3. For now though I'll be content with this, the most pleasantly confusing music ever made. If you cannot feel the fresh vitality and immense pride of it, then it's your great loss.

DONE BY DAVE.

If you want more info pick-up the November 1980 Issue of 'Trouser Press'. It's got an amazing Family Tree of Liverpool by Rob Frame.

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EDUCATION call

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GO TO THE

W. W. W. W.

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O.K. I might as well get this over with... The opening group was PEER PRESSURE. They said it themselves when they said, "Good evening, we're the Partridge Family." No mommy on keyboards or big sister adding backing vocals, but there was Danny, Keith and Chris and some adopted kid on guitar. The bass and drums just couldn't get it together. All songs have the wonderfully unique (?) way of stopping short. Both guitarists shared vocals but the lead had a stronger voice. There wasn't enough prominent bass or drums to label them a potential dance band. The songs were diverse enough in speeds but the lead guitar really drowned out anything else. The only thing that was different about them and Shirley's Kiddies was song titles like 'Agots Ate My Eye. Actually, I think the Partridge Family had something on these guys..."Point them, in the direction of Albuquerque..."

low onto serious matters...

Siouxie and The Banshees

I dunno' where the rumour that just Siouxie and Budgie were gonna' show, but boy was it wrong. By 11:30 the stage was crammed with photographers. There was no room for the group to get to the stage and our pals, the bouncers, were pulling straws to pick who would attempt to clear the front of us and eager fans. It was great to watch them back down and say "I'm not gonna try it, you try it."

At 11:45, Siouxie, not in kaleidoscope colours, but in a black vinyl mini-skirt with short black leather boots and a long rust vest, along with Budgie, Steve Severin and John McGeoch all worked their way down the aisle towards the stage urged on by deafening screams and applause. Even though I was crouching in front of John McGeoch's feet, unable to move except forward onto the stage (which the bouncer continuously threatened me not to do—as if I had a choice—all I could see was legs to either side and behind me and people were using my back to steady their cameras) I could hardly see Siouxie or Steve. Eventually she loosened up and danced (as much as was possible on that stage) back and forth so she came over to my side pretty often towards the middle and end of the show. And the show was great!

Like I said, she loosened up and gave a great performance, kicking and waving at the

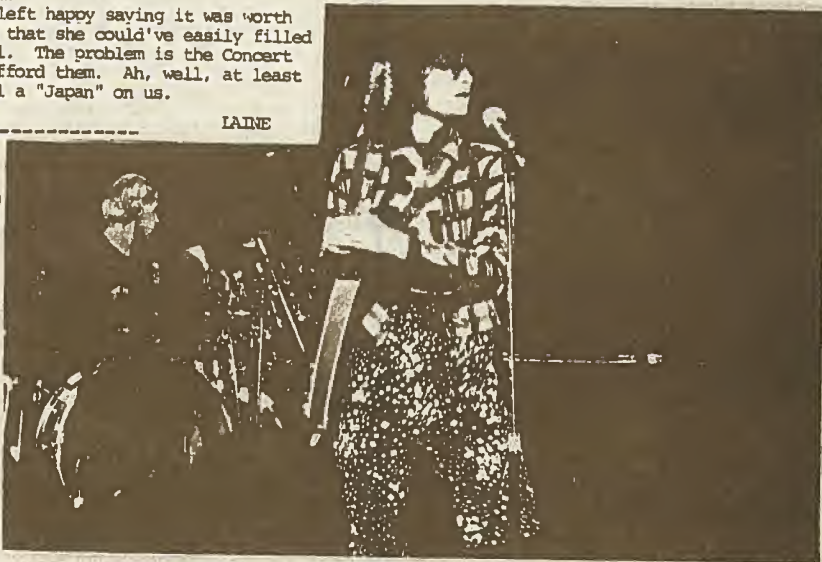
air. Halloween, one of the first they did went across super—really good stage reproduction on almost all the numbers. Steve just basically stood there and played (well, of course) but Budgie was putting his whole being into his drumming—unbelievable musician! John, even though his incomparable talent comes so easy to him, was even getting into the sound—I'm not sure Ju Ju would rate as high in peoples' opinion as it does, without him. They all put everything they had into each cut which made for a super-satisfied group and audience. Seemingly unlike her, Siouxie was often caught smiling in self-satisfaction during the show—probably because she could see the people standing on the tables and chairs dancing. Then I finally got the breath, I forced myself out of the crowd to the back of the room where our table was and found a black wall of bodies in front of me—right up to the ceiling. People were standing on the railing across the centre of the floor leaning against those on the tables in front of them. I couldn't see a bloody thing so I recorded a couple of good tracks.

Siouxie provided everybody with the numbers they wanted to hear and it was only near the end when people started shouting out the inevitable, "Christine!" She smiled and said, "How did you know what the next song was going to be?" And she obliged them.

Everybody left happy saying it was worth every penny but that she could've easily filled the Concert Hall. The problem is the Concert Hall couldn't afford them. Ah, well, at least they didn't pull a "Japan" on us.

LAINE

At the
Music Hall
last year
Pic by Nick
Pic by Laine



HI I'M JELLO AND
I'D LIKE YOU TO
BUY MY NEW
SINGLE AT THE
RECORD PEDDLER.

Well- They've got a new E.P. out now
too! It's swell!
too drunk to fuck
DEAD KENNEDYS
(FRINGE PRODUCT FP1701)



1GGY 1-20P
 abnely
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 Beat

Flesh Eaters

Bl
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agus

The Plesheaters - "A minute to rest, a second to die" 12

1997 JOP at the music hall. I was fortunate enough to be able to go to both shows last week. Thanks to Dan. Wednesday night's show seemed to be very loose-band-wise. Clem Burke later agreed with me saying, "Yeah the band wasn't right on tonight, come back tomorrow night. If you can, it'll be better for sure". The bands equipment truck was pulled up at the border and got to the hall late. The show itself was sloppy and it didn't seem to have any spark. Igey as usual surrounded himself with excellent musicians. Igey I think has lost it. I think he knows it, so he surrounds himself with some first rate people when he goes out on tour. He seemed to tire and drag during a few of the songs - lost his intensity... or something like that. Thursday night's show was so much better. I liked it. But only because the band was bang bang on. Igey looked just as tired and burned out as he did the night before and last summer at the Police picnic.

O.K. O.K.!! PROFILE have new plastic shit coming out in the spring - after this tour they are going into the studio in January to get on with it. Carlos Alomar (Towle etc.) Burke, Jimmy Destri and Earl Slick have collaborated on Igey's solo album due out in Jan. Igey reminds you of a spoiled brat who can never be found when it's time for bedtime. That's how I would describe it trying to find Igey in order to at least talk to him a little bit. Hopefully Igey will come back with lots of neat little stories and packets of info. Yeah, and also stay tuned to this station for a 'wonderful' 112 report!!!!

Back to Igey.... guitars made for a very loud and painful sound - which was great! It sounded like 'Yarnat Skynard' meets 'The Stooges' and loses! Burke was the show-off in the band, throwing his sticks 30 or 40 feet up into the lights. The lifting by the way was excellent too. Lots of nice pretty rainbow type colours made for a real good 2nd show. Anyway, sold lots of 'SRA337' see you at later shows.

Of the best... like the Adolescents, and playing.

So I finally dragged my ass off to 'Start Dancing' last Friday night the 27th. Right to the heart of the matter... After the Good Guys and Park Fallou Young Lions was welcome. The V-Jeeks came on last much to my surprise. They played a set that could be compared to the 8-52's and surf music... They got a drum machine named Oscar and some interesting sounds - not incredible but give them time... just like any band. Gary - "Sing and do nothing, because I can't play anything". Bruce - "Is the twangy stuff... and the slide about stuff". Karen - "Plays through a fuzz guitar - it's not a bass". Oscar - "The tin drum, he's the drum machine". They started out about a year and a half ago with a drummer but it wasn't as much fun as it was with a drum machine. After all, drummers go out of time and have to be cut in on the nights earnings right? We can't extend the songs ourselves without any problems - and it's also a bit of a novelty". They got rid of their bassist and got Karen from the Fab V-Jeeks who at that time were an all girl band, except for Bruce who was playing drums. For the slitters and guitar for the V-Jeeks. Int'lence? "The Monodells, and ah... we try and make it a combination of Jan 2 Beat meets Alfred Hitchcock and Rod Sterling. People say we sound like The Cramps but they not to get into that." After the member of the Young Lions the V-Jeeks were a pleasant surprise. A spunky but clean and 'liquid' sound. "Yeah, Oscar really helps with that, he comes across quiet and not all starchy". A week before the start dancing show they played in somebody's kitchen... we put Oscar on the stove and the amps on the ironing table. Somebody even taped it from the bathroom. He said he's going to make a bootleg out of it and call it 'The V-Jeeks - from the kitchen to the bathroom'.

They've recently recorded a demo tape which of course nobody knows what's going to happen with it. But the songs on this are... "Nasty", "ur the Baby", "Sana Cvetdoser", "Don't ask me", and "The Commuter That ore Tennis shoes". Don't forget our V-Jeek pull sophy... arrive, plug-in, play and leave". Sounds like a..... life n play!

They've lost the hall - but they'll be back I'm sure.

John Lennon
 Reflections of a Working Class Her.
 By Keith Sharp. - See over -

John Lennon Tribute

7601
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